

# **Esprit Orchestra**

Alex Pauk • Music Director and Conductor



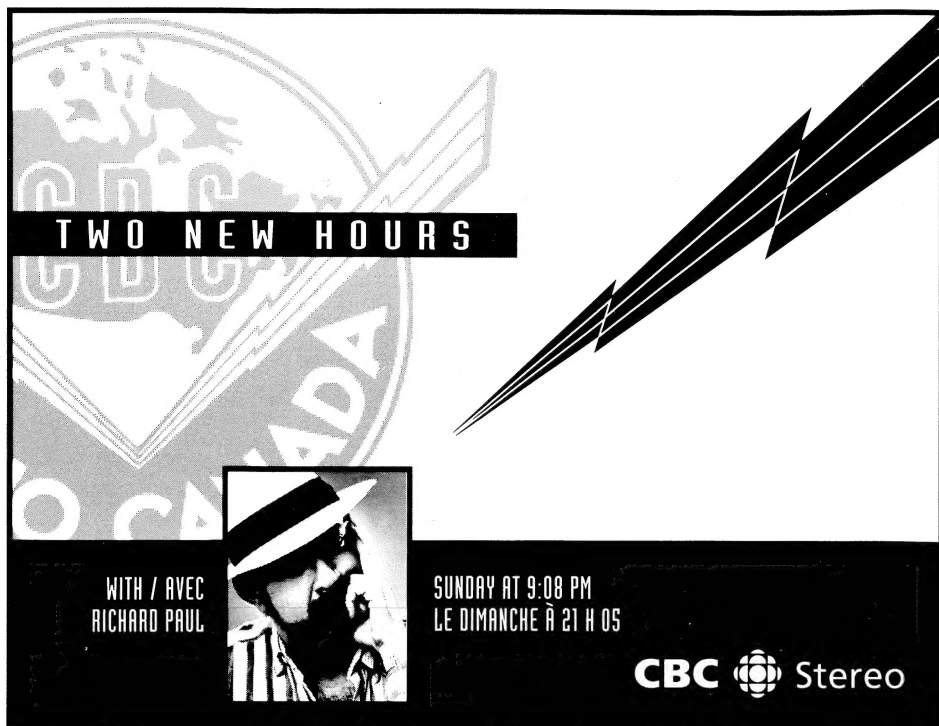
## ***My Montreal Includes Toronto (Vivier and Beyond)***

Saturday, October 15, 1994

Jane Mallett Theatre • St. Lawrence Centre


A presentation of

du Maurier *Arts* Ltd.




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# PROGRAMME

## *My Montreal Includes Toronto* (*Vivier and Beyond*)

*Along the Windsor/Quebec City Corridor can be found  
musical traces of Bali, Beethoven, the cosmos and eternity.*

A presentation of du Maurier  Ltd.

Esprit Orchestra • Alex Pauk, Conductor  
Saturday, October 15, 1994 • 8:00 p.m.  
Jane Mallett Theatre • St. Lawrence Centre for the Arts

Featuring:

Marie-Danielle Parent (soprano)

*Enfant de la Terre et du Ciel Etoilé*, 1989 Denis Gougeon (Canada)

*Pulau Dewata*, 1977 Claude Vivier (Canada)  
(Orchestration by John Rea, 1988)

*Lonely Child*, 1980 Claude Vivier (Canada)  
for soprano and orchestra

### INTERMISSION

*Esprit éternel*\*, 1994 WORLD PREMIERE Norma Beecroft (Canada)

*Classic*\*\* , 1994 WORLD PREMIERE John Oswald (Canada)

\**Esprit éternel* is an Esprit commission made possible through  
the financial assistance of the **Laidlaw Foundation**.

\*\**Classic* is an Esprit commission made possible through  
the financial assistance of **The Canada Council**.

Tonight's programme is being recorded by **CBC Stereo for broadcast on  
Two New Hours**, 94.1 FM in Toronto, Sunday, December 4, 1994 at 10:05 p.m.

*Please Join us in the lobby after the concert for complimentary coffee  
and to meet tonight's composers, guest artists and conductor.*

## PROGRAMME NOTES

### *Enfant de la Terre et du Ciel Etoilé*

Denis Gougeon

*Enfant de la Terre et du Ciel Etoilé* was originally commissioned by Esprit Orchestra through a grant from the Canada Council. It was premiered by Esprit in April 1989. At that time, Gougeon wrote:

"To communicate with the listener, share emotions, evoke imaginary worlds - these are the fundamental preoccupations of my life as a composer which the research of appropriate form crystallizes. The succession and organization of events, the "microcosmic bubbles" and the various levels of intensity give birth to a continuous form, as though a painter was painting on a moving canvas; this music can be seen as a small window on the world.

"This work is dedicated to Alex Pauk, ardent defender and promoter of new music, without whom the piece would never have come into existence."

### *Pulau Dewata*

Claude Vivier

*Pulau Dewata* was written in June, 1977. The title refers to Bali, the Island of Gods. Vivier dedicated this work to the Balinese people. He wrote (originally in French):

"This work represents a succession of nine melodies derived from one: 1, 2, 3, 4, 5, 6, 7, 8 and 9 sounds. The modes can, at times, recall Bali, since I intended

to write a piece which evoked the spirit of Bali: the dance, the rhythm and, above all, an explosion of lives which are simple and real. The ending of this work reflects the traditional signature of many Balinese works. It is an homage of love to these wonderful people who taught me so much."

The score of *Pulau Dewata* is dedicated to the McGill Percussion Ensemble. It does not specify orchestration, permitting any combination of instruments that suits the scoring. The work was premiered on four marimbas, and has also been performed on four saxophones. There is also a version, worked out in 1977 by Arraymusic under Vivier's personal direction, which appears on the 1984 Centrediscs/Centrediscs recording *Vivier*.

The present orchestration is by John Rea, who was a close friend of Vivier's. Rea's version is dedicated to Serge Garant.

### *Lonely Child*

Claude Vivier

*Lonely Child* Was written in 1980 as a CBC commission, and premiered in 1981 with soprano Marie-Danielle Parent (for whom the work was composed) and the CBC Vancouver Chamber Symphony under Serge Garant. The work is dedicated to the singer and University of Montreal teacher Louise Andrée, who prepared the singers for the premiere of Vivier's opera *Kopernikus* in 1980.

In an interview preceding the broadcast of the premiere on CBC radio, Vivier said

that he had first composed the music and then written the text. The text is in French with passages of Vivier's invented language interspersed. This imaginary language was compiled from sounds from the many languages that Vivier knew well, including Malaysian. But it has no grammar or syntax and signifies nothing beyond the effect of the sounds themselves. Commenting on the work, Vivier identified himself with the lonely child of the title and went on to describe his attempt in this work to capture "the deep sense of inner beauty that I want to convey in this piece." He described, in English, the development of his musical idea:

"The whole piece is only one melody: In the beginning I just have the melody, with nothing else. Then I add the colours, and work with them so that it gets very complicated. At the end, the piece goes back to a chord, then to an interval. Finally, at the very end, I just have the melody, the same melody as at the beginning."

Later, in writing about *Lonely Child*, he stated:

"For the musical construction, I wanted total control in the expression and musical development of the work I was composing, without using chords, harmony or counterpoint. I wanted to create a very homophonic music which could transform into a simple melody. There are no more chords as such, and the whole orchestra mass is, in this way, transformed into timbre. The ruggedness and intensity of the timbre depend upon the basic interval. Musically, I had a single thing to master, which in a certain

way automatically engendered the rest of the music: this great spectrum of colours."

## *Esprit éternel* Norma Beecroft

Commissioned by Esprit Orchestra with the assistance of the Laidlaw Foundation, *Esprit éternel* concerns itself with "descent" primarily, the act or process of descending. As a state of mind, a descent can mean a voyage of discovery, if one has the courage, until what is being sought becomes manifest, and in this context the word has no negative implications. Its antonym "ascent" is usually defined as an upward positive movement, an advancement, and this opposite also plays a part in the conception of the piece. While realizing that music moves horizontally in time and space the composer nonetheless envisioned a kind of vertical labyrinth in which one finds upward and downward activity, sometimes simultaneously. It is very difficult to escape from this maze, but from time to time there is some clarity amidst the chaos.

Beecroft wishes to acknowledge with thanks the invaluable assistance of Ron Lynch, recording engineer, who assisted in the digital processing of the tape cues and Steven Castellano, who helped solve a myriad of problems with her digital equipment as well as copying the score and parts.

*Lonely Child*  
text by Claude Vivier

Beauteous child of light sleep, sleep, sleep, forever sleep.  
The dreams will come, the gentle fairies will come and dance with thee.  
Wonder, the fairies and the elves will fête thee and the merry farandole will inebriate thee.

Friend.

Sleep, my child. Open up, doors of diamond, sumptuous palaces,  
my child, the swallow will guide thy steps.

Kuré mouazo na-oudè waki nanoni eudou-a.

Sleep, my child.

Dadodi yo rrr-zu-i yo a-e-i dage dage da è-i-ou dage dage ou-a-è  
dagè dadoudè dagè dagè dagè na-ou-è ka jadè-do yamousè mayo  
rès tè de-i-a wè nanoni nowi i-è ka.

The stars make prodigious leaps in space, time,  
dimensions striped with coloured zebra-markings.

The times discuss Merlin in parables,  
the wondrous magicians splash the glowing sun with gold,  
the acrobats touch with their nose the mischievous stars,  
the gardens make the mauve monks dream.

Children's dreams, give me your hand and let us go and look up  
the fairy Carobosse.

Her palace of jade, lying amidst pieces of forgotten dreams, is already floating in  
eternity.

Oh, queen of blue dawns, give me, please, eternity.

Oh, Queen.

Korè noy Tazio.

Korè korè Tazio Tazio Tazio.

Korè noy na-ou yasin kè.

The gentle helianthus directs the sublime energy towards the stars, Tazio.

The language of the fairies, you will speak it and you will now love, Tazio.

Tenderly, your green eyes will dip into dregs of outmoded tales to create a real one,  
yours, Tazio.

Give me your hand, Tazio, Tazio,  
and the hope of time, of time.

Beyond time, my child appears, the stars in the sky are shining  
for you Tazio, and will love you forever and ever.

Bel enfant de la lumière dors, dors, dors, toujours dors.  
Les rêves viendront, les douces fées viendront danser avec toi.  
Merveille, les fées et les elfes te fêteront, la farandole joyeuse  
t'enivrera.

Ami.

Dors, mon enfant, ouvrez-vous portes de diamant, palais  
sompueux, mon enfant, les hirondelles guideront tes pas.  
Kurè mouazo na-oudè waki nanoni eudou-a.

Dors, mon enfant.

Dadodi yo rrr-zu-i yo a-e-i dage dage da è-i-ou dage dage ou-a-è  
dagè dadoudè dagè dagè dagè na-ou-è ka jadè-do yanousè mayo  
rès tè de-i-a wè nanoni nowi i-è ka.

Les étoiles font des dons prodigieux dans l'espace, temps,  
dimensions zébrées de couleurs.

Les temps en paraboles discutent de Merlin,  
les magiciens merveilleux embrassent le soleil d'or,  
les acrobates touchent du nez les étoiles pas trop sages,  
les jardins font rêver aux moines mauves.

Rêves d'enfant, donnez-moi la main et allons voir la fée  
Carabosse.

Son palais de jade sis au milieu des morceaux de  
rêves oubliés déjà flotte éternellement.

Oh reine des aubes bleues donne-moi s'il te plait l'éternellement.

Oh Reine.

Korè noy Tazio.

Korè korè Tazio Tazio Tazio.

Korè noy na-ou yasin kè.

L'héliante douce dirige vers les étoiles l'énergie sublime, Tazio.

La langue des fées, tu la parleras et tu verras l'amour, Tazio.

Tendrement tes yeux verts, puiseront dans les lambeaux de  
contes surannés pur en créer un vrai le tien, Tazio.

Donne-moi la main, Tazio, Tazio,

et l'espoir du temps, du temps.

Hors temps apparaît mon enfant, les étoiles au ciel brillent pour  
toi, Tazio, et t'aiment éternellement.

*Classic*  
John Oswald

1. *Overture*
2. *Vandel*
3. *Debuzet*
4. *Straultz*
5. *d/Wig*
6. *Verdend*

To be played without pauses between movements.

*Classic* is in part derived from *die Öffnung* (1991-92), a purely electroacoustic trompe l'oreille orchestral ballet commissioned by the Deutsche Oper Berlin. The fifth movement, *d/Wig*, was originally conceived for string quartet and orchestra on tape as part of *Lieu, d/Wig, v& Bay/Tow/Wand* (1991) commissioned by the Kronos Quartet for the Lincoln Center.

The initial conception for the present version specifies two conductors and two orchestras, which play in alternation during the first two movements (which segue); in mutual oblivion throughout *Debuzet*; and in unison for the remainder, with the musicians given the option at this point of which conductor to follow. The current version, for one orchestra, includes no fewer notes (although additional movements, including one for solo player piano, have been omitted), and therefore presents a special challenge for the musicians and the lone conductor.

The material is entirely selected from the classical repertoire. It is assembled for the most part in a blatant pastiche fashion. Special thanks to John Abram for surmounting particular problems in the

copying of the score, and to Holly Small, the test conductor.

*John Oswald*

*Classic* was commissioned by Esprit Orchestra and made possible through the financial assistance of The Canada Council.



**Marie-Danielle Parent**



## BIOGRAPHIES

### Marie-Danielle Parent Soprano

La soprano Marie-Danielle Parent mène une carrière remarquable s'illustrant dans tous les répertoires du chant classique.

En concert, elle a chanté à maintes reprises avec l'Orchestre symphonique de Montréal ainsi qu'avec les orchestres symphoniques de Québec et de Vancouver, l'orchestre de Centre National des Arts d'Ottawa, l'orchestre Métropolitain de Montréal, l'Orchestre philharmonique de Radio-France et l'Orchestre symphonique de la Radio de Cologne.

Ses qualités vocales et dramatiques lui ont valu plusieurs rôles à l'opéra de Montréal et à l'opéra de Québec et elle a donné de nombreux récitals qui furent enregistrés tant à la radio qu'à la télévision de Radio-Canada.

Excellente interprète de répertoire contemporain, elle a chanté avec l'Ensemble de la Société de Musique Contemporaine du Québec, l'Ensemble de l'Itinéraire de Paris et elle a créé au Canada et en Europe plusieurs oeuvres de José Evangelista, Denis Gougeon, John Rea, Gilles Tremblay et Claude Vivier.

Soliste recherchée, Marie-Danielle Parent a chanté aux festivals internationaux de Victoria (Colombie Britannique), Lanaudière (Québec), Montepulciano (Italie) et Royaumont (France).

Soprano Marie-Danielle Parent is an experienced performer of a wide range of classical vocal repertoire.

She has appeared in concert several times with the Orchestre symphonique de Montréal, as well as with the Orchestre symphonique de Québec; the Vancouver Symphony Orchestra; the National Arts Centre Orchestra in Ottawa; the Orchestre Métropolitain de Montréal; the Orchestre philharmonique de Radio-France; and the Cologne Radio Symphony Orchestra.

Her vocal and dramatic qualities have been in evidence in a number of roles with the Opéra de Montréal, and her recitals with the Opéra de Québec have been broadcast on CBC Radio and the French network of CBC Television.

An experienced interpreter of contemporary repertoire, she has sung with the Ensemble de la Société de Musique Contemporaine du Québec and the Ensemble de l'Itinéraire de Paris, and has premiered several works in Canada and Europe by José Evangelista, Denis Gougeon, John Rea, Gilles Tremblay and Claude Vivier.

An accomplished soloist, Marie-Danielle Parent has also sung at international festivals in Victoria, Lanaudière (Québec), Montepulciano (Italy) and Royaumont (France).

## Norma Beecroft Composer

Composer, broadcaster, producer, administrator and teacher, Norma Beecroft is a major innovator in the field of electronic music, using electronically produced or altered sounds as an extension of vocal and instrumental sounds rather than as an alternative.

Beecroft first studied piano in 1950. She later went on to study flute as well in Toronto with Keith Girard and in Rome. She first studied composition with John Weinzwieg (1952-58), and continued, on a scholarship, at the Berkshire Music Centre, Tanglewood, with Aaron Copland and Lukas Foss in 1958; at the Accademia Santa Cecilia, Rome with Goffredo Petrassi (1959-1961); and Bruno Maderna at Darmstadt, Germany, and the Dartington School, England.

In 1962 Beecroft returned to Toronto where she attended the electronic music classes of Myron Schaeffer at the University of Toronto. In 1964 she worked with Mario Davidovsky at the Columbia-Princeton Electronic Music Centre, New York and between that time and 1977 studied electronic music at such places as the Institute for Sonology, Utrecht and the Sanford Fleming Computer Research Centre, University of Toronto.

Among her many musical influences is French composer Claude Debussy, whose music she experienced as a child and which continued to be a strong element along side the subsequent influences of the resilient counterpoint of Weinzwieg; the "new academism" of Petrassi; the modified-12-tone precepts of Maderna; and the allure of new electronic hardware. Much of Beecroft's interest in handling

the mix of electronic and live music stemmed from hearing Stockhausen's *Kontakte* for four-channel tape and live percussion in Darmstadt. "That was a *coup de foudre*. When I returned to Canada in 1962, this was the direction I thought most interesting to pursue, to mix electronic sounds with live instruments so that one could have the visual interest on stage, and yet at times wonder what was live and what was on tape."

In the mid-1980's, Beecroft's work took on the additional complexity of digital process, either with instruments or on its own.

Throughout the 1960's and 1970's Beecroft also worked extensively in broadcasting, producing, for example, (from 1966-69) such CBC series as *Music of Today*; *Organists in Recital* and *RSVP*. In 1976 her documentary *The Computer in Music*, a freelance production, won a Major Armstrong Award for excellence in FM broadcasting, and in 1975 she produced a series of 13 broadcasts, *Music Canada*, from tapes in the libraries of Radio Canada International and CAPAC\*. A devoted advocate of the development of Canadian music, Beecroft has served on the Boards of many music organizations and is co-founder, with Robert Aitken, of New Music Concerts.

\*(Composers, Authors and Publishers Association of Canada, now SOCAN)

## Denis Gougeon Composer

Denis Gougeon was born in Granby, Quebec. After training in musicology at L'école Vincent-d'Indy, Gougeon studied composition with André Prévost and Serge Garant at the Faculty of Music, University of Montréal. He is an active composer and has received numerous commissions from groups and performers across Canada including: the Vancouver New Music Society (*Argile*, 1983); the Société de Musique Contemporaine de Québec (SMCQ) (*Heureux qui comme...*, 1987); and the Association des orchestres des jeunes du Québec. He has been Composer-in-Residence for the Canadian Opera Company, composing the chamber opera *An Expensive Embarrassment*, premiered in May, 1989, and for the Montréal Symphony Orchestra (1989).

A teacher as well as a composer, Gougeon was a lecturer at the Faculty of Music, University of Montréal from 1984-87. In 1986-87 he was visiting professor of composition in the Faculty of Music at McGill University. Also during this time he reported on the Canadian music scene for the CBC series *Musiques Actuelles* (1984 and 1985). Gougeon was also a member for eight years of Les Événements du neuf, founded in 1978 by, among others, José Evangelista and Claude Vivier, and which was dedicated to avant-garde music, including multimedia performances.

As a member of the Groupe des sisses, with Walter Boudreau, John Rea, Alain Lalonde and others, Gougeon participated in collective works such as *La Folia* (1984) and *Musique des jardins sans complexe* (1987). The latter was used as the basis for a short film, *Fanfares* (1988) by Rhombus Media, which gives a

portrait of the Groupe des sisses composers.

Gougeon describes himself as an "intuitive" composer who wishes to touch the listener emotionally. He admits to being influenced by the music of Claude Vivier and the instrumental techniques of twentieth-century French music.

## John Oswald Composer

John Oswald's recent activities include: the composing of a third work for the Kronos Quartet, who continue to perform his *Spectre*, for a thousand strings, around the world; a third collaboration with choreographer Bill T. Jones, this time for the Lyon Opera, celebrating the centenary of the invention of the cinema; a sonic motorcade in Brasilia; a cartoon score; a wind quartet; and the production of a Grateful Dead album. He is currently creating a dance composition for 24 choreographers, plus commissions from the Dutch National Radio, Arraymusic, ACREQ, and the English record label Blast First.

In 1990, Oswald's most notorious recording *plunderphonic* was destroyed by prudes in the recording industry representing Michael Jackson. Three other discs have been produced in this series (for Elektra/Nonesuch, USA; Avant, Japan; and Swell/Artifact, Canada). A collection of his soundtracks for dance, entitled *Discosphere* (ReR, England), is currently available on CD, as are several other internationally produced compact discs.

Through *pitch*, founded in the 1970's to explore sight deprivation phenomena, Oswald most recently created, with Quebec designer Emile Morin, a structure within which an individual is able to complete an elaborate journey in absolute darkness.

A retrospective of his concert works was presented in May of this year at the AngeliA festival in Bologna.

Oswald is Director of Research at MysteryLaboratory in Canada and Musical Director of the North American Experience. He is the third recipient of the Freddie Stone Award (1993) for "musical integrity, innovation, and a long-term contribution to the Canadian music world".

### Claude Vivier Composer

Claude Vivier was born in Montréal in 1948 and died in Paris in March, 1983. In his brief life, he produced many fine and significant compositions. He created a bold and distinctive voice through the power of his music.

Vivier's many achievements were well recognized. Virtually all his mature works received performances, across Canada and in Europe. He received commissions from the most prominent performing groups in Canada including the Montreal Symphony (*Orion*); New Music Concerts (*Zipangu*); Arraymusic (*Et je reverrai cette ville étrange*); the CBC Vancouver Chamber Orchestra (*Lonely Child*) as well as the Secretary of State for Cultural Affairs of France

(*Chants*). In 1981 he was named Composer of the Year by the Canadian Music Council, only the third composer to receive the honour, as well as the youngest.

From 1967 to 1970 Vivier attended the Conservatoire de Musique de Montréal, studying composition with Gilles Tremblay and piano with Irving Heller. He spent several years studying in Europe where his teachers included Gottfried Michael Koenig, Institute of Sonology, Utrecht; Paul Méfano, Paris; Karlheinz Stockhausen and Hans Ulrich Humpert, Cologne.

Vivier also spent time in the East; countries including Iran, Bali and Thailand, which were to have a strong impact on his music. His spiritual searchings were clarified and his ways of articulating them in music were refined. The result was the distillation of his mature style, as heard in *Lonely Child* and *Pulau Dewata*.

Melody is Vivier's starting point and orchestral colour is his ultimate goal. His harmonies are simple and his rhythms never complex. His style, nevertheless, is rich and intensely expressive.

Vivier was profoundly religious, and this is significant to his music. For Vivier, music was sacred and revelatory. He once wrote: "I think that the most important point about my music is its spiritual content. God is the centre of my music. As a composer, I'm only a tool in the hands of the spirit, still very hard for me to catch."

## Alex Pauk Conductor

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971, where he received degrees in Music as well as Music Education. In addition, Pauk participated for two years in the Ontario Arts Council Conductor's Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 70's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Prior to his move to Vancouver, Pauk was instrumental in establishing Arraymusic in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has led to Esprit's commissioning of over 30 new works by over 25 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's successful *Toward a Living Art* education programme.

In addition to his work with the orchestra, Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 30 concert works and has received commissions from CBC Radio, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony and others. He has also composed for film, television, radio and music theatre. Currently, Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by Markham and Broadway with the CBC Vancouver Orchestra. Most recently he has been commissioned by Erica Goodman to compose a work for harp and chamber orchestra, and will compose the music for a collaborative dance project with leading East Indian dancer/choreographer Menaka Thakkar.

# ESPRIT ORCHESTRA

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Angela Rudden

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Paul Widner

Elaine Thompson

Maurizio Baccante

## **Bass**

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David Swan

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## **Esprit Orchestra 1994/95**

Alex Pauk

Music Director and Conductor

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Jeffrey Rintoul

#### **Secretary**

Ray Taylor

#### **Past President**

Marilyn Field

### **Directors**

Nicola Clayton

Robert Johnstone

Alexina Louie

David Novak

Paul Mingay

Ellen Nichols

### **Staff**

Operations Manager

Cynthia Morris

### **Special thanks to our Volunteers**

Olga Garcia

Jenni-Leigh Girard

Margery Griffith

Helene Hunt

Karen Louie

Guida Man

Lois Morantz

Anita Nielsen

Kim Norwich

Jo Penney

William Potalivo

Anita Provaznik

Gino Romanese

Elwood Saracuse

Audrey Stefanovich

Molly Tharyan



# Jane Mallett Theatre St. Lawrence Centre for the Arts

## Administration

General Manager  
Assistant General Manager  
Controller  
Assistant Operations Manager  
Programming & Promotions Co-ordinator  
Receptionist

Michael Noon  
David Walleit  
Dorothy Carter  
Scott Laurence  
Randy Leslie  
Judy Cable

## Box Office

Manager  
Assistant Manager

Pauline Friesen  
Scott Molnar

## Front of House Services

Manager  
Coordinator (Jane Mallett Theatre)  
Coordinator (Bluma Appel Theatre)

David Pearsons  
Diane Kostick  
Peter Aitken

## Systems

Manager  
Operations Assistant

Kyri! Stoikopoulos  
Ted Clark

## Accounting

Payroll and Accounting Clerk

Marcia De Gannes

## Production - Jane Mallett Theatre

Head Technician

Ken Taylor

## Production - Bluma Appel Theatre

Head Electrician  
Head Carpenter  
Property Master  
Sound Operator  
Theatre Technician

Chris Root  
Danny Walker  
Bill Hodgson  
Vivian Cowley  
Doug Parker

## The S.L.C. Forum

Director  
Coordinator

David Schatzky  
Teresa Bellefontaine

## Board of Management

### Executive:

Chair  
Vice-Chairs  
Secretary  
Treasurer

Mark Appel  
Brian Beirne, Patricia Rubin  
Aaron Milrad  
Mahmood Kazi

### Directors:

John Curtis  
Wendy Feldman  
Marg King  
William Lord  
Marlene Smith

Councillor Steve Ellis  
Councillor Kay Gardner  
Sue-Ann Levy  
Douglas F. Roberts

Director Emeritus

Ernest Balmer

The St. Lawrence Centre for the Arts is Toronto's Civic Cultural Centre owned by the City of Toronto and managed by a volunteer Board appointed by the City.

Latecomers will not be admitted until a suitable break in the performance or intermission. This is done at the discretion of House Management. The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management. The St. Lawrence Centre does not accept responsibility for lost or stolen articles.

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du Maurier Arts Ltd. is privileged to provide many special Canadians the opportunity to develop their rare talents, and to share them with grateful audiences - large and small, young and old - all across the country.

du Maurier Arts. Ltd.  
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